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ABSTRACT

This guide was developed for script writers on the Radio Language Arts Project, which was designed to develop, implement, and test the effectiveness of an instructional radio system to teach English as a second language at the primary school level in Kenya. The project was planned to produce a radio-based, English language program with approximately 195 taped 30-minute lessons for each school year, appropriate tests, teacher orientation materials, and classroom observation and data-gathering procedures. The following specific topics are addressed: writing for instructional media; radio as an instructional medium; listening; sound effects; the classroom teacher; writing stories for children; animal characteristics; writing instructional programs for children; purpose and objectives; evaluation; modeling; reinforcement; the program format; writing the program segments; and script check list. Script format is described including segment headers, special script instructions, script punctuation, script cover sheet, and review. The script for lesson 76 from the first year broadcast is included. (LMM)

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ED240994

WRITING

THE INSTRUCTIONAL RADIO SCRIPT

by

Esta de Fossard

April 1982

This paper was prepared by the Academy for Educational Development under Contract No. AID/DSPE-0-0051, Extension of Rural Primary Schools (Radio Language Arts), with the U.S. Agency for International Development.

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PREFACE

The Rural Primary Schools Extension Project: Radio Language Arts is a five-year research and development project funded by the Office of Education, Bureau for Science and Technology, of the U.S. Agency for International Development (AID), designed to develop, implement, and test the effectiveness of an instructional system which uses radio to teach English as a second language at the primary-school level (years one to three). Both qualitative and cost aspects of effectiveness will be tested in this pilot project. The end product will be a radio-based English-language program for years one to three complete with taped lessons (approximately 195 lessons of 30 minutes each for each school year, appropriate tests, teacher orientation materials, and classroom observation and data-gathering procedures). Although the project has been designated for specific application in Kenya, it is expected that the model which emerges can be replicated, with modifications, to other educational systems in the developing world.

The project was elaborated for use in Kenya by a joint team of Kenyan and U.S. specialists. The principal Kenyan entity in the project is the Kenya Institute of Education representing the Ministry of Basic Educaton, and the principal U.S. entity is the Academy for Educational Development.

The following paper is written as a guide for script writers on the Radio Language Arts Project. Specific references are to the radio lessons and scripts developed for the project, but the principles suggested are equally applicable in instructional radio script writing for other content areas.

Maurice Imhoof
Project Director

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THE INSTRUCTIONAL RADIO SCRIPT

WRITING FOR INSTRUCTIONAL MEDIA

Writing for instructional media purposes is a very different task from writing for fiction. Instructional writing calls for the "craft" of writing rather than for the "art" of writing. although there is no reason why a fiction writer or an "art" writer should not also possess the skills and discipline necessary for instructional writing.

The prime aim of instructional writing is to meet specified goals and objectives of the curriculum that forms the base of the media course. The writer is directed by the curriculum, rather than directing it, and must be prepared to adapt style, method, etc., to these needs where necessary.

The instructional writer will be directed also by the content specialist, as well as by the medium being used. A good instructional writer does not feel hampered by the limitations of the subject or the curriculum being developed, and is willing--at all times--to work with content specialists and producers to determine the best possible ways of presenting the subject material for the given medium.

Unless specifically called upon to do so, the instructional writer will have no real say in the curriculum content, even if he/she has had experience in that subject area. It is the writer's job to develop the content into an acceptable program for the medium and for the specific audience of the course.

An instructional writer will become conversant with the overall scope and sequence of the series and with the limitations of time and budget before beginning to write, and should be able to suggest at the outset--several possible ways of presenting the subject matter.

The instructional writer must be highly disciplined and keep acurate records of where and how all necessary teaching objectives have been modeled, practiced, and met, and should be able to indicate those sections of any script or course that could be ommitted without destroying the presentation of the total learning concept.

It is always wise for the instructional writer to consult with the content specialist on a presentation suggestion before developing it to a finished script. It is possible that what seems like a good idea to the writer might contravene basic educational methodology or the "ethics" of the particular subject, and needless time and frustration can be saved by clearing the idea before developing it.

Along these same lines, it is a good idea for content specialist, producer, and script writer to work together on the determination of parameters of control, direction, and veto before any work is undertaken in

the project. A team is always more harmonious if all members are clear about the extent and limitations of their individual responsibilities.

RADIO AS AN INSTRUCTIONAL MEDIUM

Radio, obviously, is a listening medium, which means that its basic instructional approach must be through what can be heard. This places certain constraints on how the medium can be used:

- Characters' voices must be clearly distinguishable.
- The names of characters being addressed must be used more often than they would be in a visual medium.
- Sound effects must be used to designate things that would be shown in a visual presentation.
- Location must be indicated through sound effects and/or verbal description.
- Changes of location or instructional segment can be indicated by theme music, or by a specific sound that is always used to suggest the same location or the same segment type.

LISTENING

It has been estimated that the average attention span for a listener (to voice) is about three minutes. After that, the mind will begin to wander and/or expand on what has just been heard, so that new points will not be heard. If this is true of a subject in which the listener is interested, imagine what happens if the listener is bored, or is having trouble following the spoken message. For this reason, it is essential that an instructional radio program contain variety, and be broken up into easily "digestible" segments, with not too much of the same thing at one time.

When using radio as an instructional medium for young children, it is helpful to include some "physical activity" segments. Participation should always be considered an important element in an instructional radio program.

If verbal or physically active participation is required from the audience, then a clearly audible signal or instruction should be given when the participation is to stop. The radio writer should be aware that we rely on visual clues in our everyday lives more than we realize, and these clues must be compensated for when the message is translated to an aural medium. The writer and the producer must be contantly on the alert to anticipate the need for these clues.

SOUND EFFECTS

Sound effects can be made "live" in the studio, or they can be pre-recorded as needed, or obtained from a commercially produced sound effects record.

Sound effects are both effective and tricky. A commercial recording does not always duplicate exactly what the script calls for, and it is very ineffective instructional procedure to have a discrepancy between script and sound. The script writer must ascertain the efficacy of certain specified sounds on commercial recording before calling for their inclusion in a program and must be prepared to be advised by the producers as to the suitability of sounds called for.

It should be remembered that a sound which is perfectly understandable and acceptable when heard in conjunction with seeing the object, is usually far less understandable when robbed of its visual association. As an example, the sound of a car reversing makes a lot of aural sense when accompanied by the sight of a reversing car. It is very hard to distinguish the direction of the car's movement when you rely on sound alone--particularly if your audience does not own cars and infrequently rides in them.

Script writers should be sure that they can advise on how a particular noise actually sounds if they include it in a script, for example, what is the sound of a banana being peeled? Do we--in real life--ever consciously hear such a sound? If not, it is unrealistic to expect a listening audience to even listen for it, let alone recognize it.

Bear in mind, too, that even when the highest fidelity recording equipment is used, there is always a certain loss of integrity when a sound is recorded. This is partly due to the very nature of mechanical recording, and partly to the fact that in real life we hardly ever hear one sound in total isolation from other surrounding sounds, and so, hearing one sound alone gives it a certain unreal quality. It is, therefore, often helpful to consider giving another sound clue, or even a verbal clue, with the sound effect. For example, running water can sometimes be made more realistic by the addition of splashing sounds.

Writers should not rely on a sound effect to carry the instructional message unless they are sure it will be clearly and immediately understood by the audience. When in doubt, try it out on a sample audience before using it.

A good excercise for a prospective radio writer is to spend an hour or two in a strange environment with eyes closed, and then try to write a detailed record of everything that was going on--as determined by the sounds that were heard. Compare the description with one that is written by the same writer after visually observing the scene or situation.

THE CLASSROOM TEACHER

Where the instructional program is intended for delivery to a classroom, it is tempting to rely on the classroom teacher to handle those aspects of the instruction that present difficulties on radio.

This should be kept to a minimum for two reasons:

- If radio is being used as a primary means of instruction, it is self-defeating to rely on the teacher as the chief medium.
- It is often unrealistic to expect a teacher to have the time to prepare things that might be needed during the lesson to control and help the class, and be a radio teacher all at the same time.

Where it is essential to call on the teacher's help, the expectations of what the teacher can do must be realistic. Do not, for example, call on the teacher to prepare elaborate charts/diagrams/drawings at the last moment. Remember, there may have been other things on the blackboard for a lesson immediately prior to the radio lesson, and the teacher cannot be expected to remove everything from the board and create an artistic masterpiece at a moment's notice.

Similarly, the teacher should not be called upon to do things that would be embarrassing or difficult (standing on one's head, for example!).

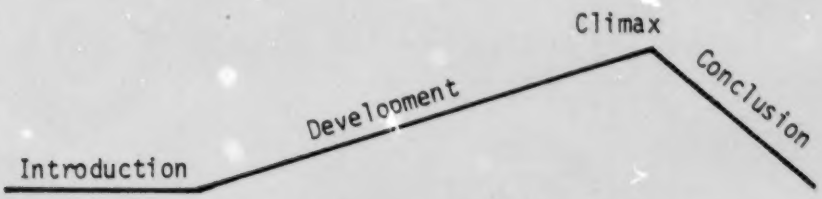
The teacher should be considered in the things that the program calls upon the children to do. A good radio program will not call for unnecessary noise, movement, or disturbance in the classroom.

WRITING STORIES FOR CHILDREN

A children's story has the same basic components as any story:

- Characters.
- Setting--time and place.
- Plot.
- Theme.

The shape of a children's story adheres to the same shape as any other story:



The main difference between a story for children and a story for adults is the level of sophistication. A children's story is simpler and more "blatant" in its components.

An introduction for a children's story does little more than introduce who (character) and where and when (setting).

The development introduces a conflict of some type. This conflict should be simple rather than complex, and should involve a minimum number of characters.

The climax is that part of the story where the conflict has reached an impasse, and something has to happen to resolve the situation one way or another.

The conclusion leaves the story in a satisfactory situation after the resolution of the conflict.

A children's story may be a fantasy, but the presentation of the fantasy should be believable, which means that the sequence of events and the personalities of the characters must be for the most part recognizable and believable from the children's perspective.

Children have difficulty with subtlety, so the plot and characters must be clear and not rely on a mature experiential understanding for interpretation. On the other hand, the presentation of a plot and character in a children's story must avoid talking down and being so obvious as to be insulting to the developing intelligence.

Children enjoy repetition, such as "chorus" lines, or a developmental repetition, such as occurs in a story like "The House that Jack Built."

Humour requires particular care in writing for children, and should be attempted only by writers who have worked closely with the children of the particular ethnic and age grouping of the audience. On the whole, children's humour is more basic and physical than adults', and children tend to be amused by things like people acting out of character or surprising other characters in unexpected ways.

The use of simple sentence structure is more important than simple vocabulary. Sentences involving a number of clauses and/or phrases are difficult for young children to process.

A good children's story will certainly have a theme, but it will be one with which a child can clearly identify--good triumphing over evil; the strong aiding the weak; the smart outwitting the strong; the importance of love; friendship; etc. A children's story should never try to involve more than one theme.

It is always a mistake to talk down to children in a story. Generally, children can deal with a presentation that is above their own level of language and vocabulary capabilities.

ANIMAL CHARACTERISTICS

The following information is supplied for writers who might be working on stories involving animal characters.

Characteristics commonly associated with animals are culturally determined. Study the culture in which or for which you are writing. For example, these are the characteristics commonly associated with various animals in Kenya:

LION	king of the jungle; brave; protective; a judge.
HARE	can trick and outsmart other animals; cunning; clever.
FROG	a small animal; is usually protected by larger animals such as the lion.
HYENA	greedy; foolish; the other animals outsmart the hyena.
ELEPHANT	huge; not always as clever as he is big; often used to show that weight does not always win and "might is not always right."
BIRD (dove)	the message-carrier; kind; helpful; sometimes used as a symbol of beauty.
TORTOISE	patient; slow but sure.
CROCODILE	appears occasionally in stories, particularly in association with the monkey.
MONKEY	greedy; a trickster; messenger for the other animals.
HEN	tricked by other animals, particularly by larger animals who steal her chicks.
COCK	wakes the world; protects his chicks.

Other domestic animals are usually in the position of being threatened by wild animals. For example, the sheep or the goat are usually in the position where a wild animal, such as the hyena wants to steal or eat their young.

WRITING INSTRUCTIONAL PROGRAMS FOR CHILDREN

Where the aims of a children's story are primarily to entertain, to extend children's understanding of themselves in relation to their environment, and to provide them with opportunities for the growth of imagination and experience, the aims of instructional programming are more specific.

Obviously, fiction is instructional, if we accept that anything that deepens our understanding of ourselves and our world is instructional, but the

major difference between fiction writing and instructional writing for children is that instructional materials are required to adhere to more specific and clearly measurable objectives.

The aim of a good instructional writer should be to create a perfect balance of meeting objectives and providing a medium (radio, television, filmstrip) environment that is both suitable and stimulating to a young audience. This is a difficult balance to achieve and many instructional writers err to one side or the other, so that the programs either become so didactic as to be boring, or so imaginative as to lose sight of the instructional objective.

It is sometimes helpful to begin to plan a children's instructional program by working in two columns at once. On one side, the writer will list the purpose and objective(s) of the program. In the other column he/she will compile a list of possible "settings" for the lesson.

PROGRAM 3: GRADE 2 SCIENCE TOPIC: The Lever and the Inclined Plane

Purpose:

To demonstrate that a lever can be used to lift and to pry. To demonstrate that an inclined plane can be used to raise objects from one level to another. To demonstrate that "the gentler the slope of an inclined plane, the lighter the load."

Objectives:

Pupils will be able to:

Use a lever correctly, to lift and pry.

Use an inclined plane correctly to move a load from one level to another.

Demonstrate their understanding that the task of moving a heavy object up an inclined plane is made easier as the angle of the plane is decreased.

Possible Treatments:

1. Have a scientist in the program talking about how lever and inclined plane work.

2. Use a common setting in which these things are used in an "actuality" broadcast, maybe a builder or a painter at work. Commentary shows how the inclined plane and the lever are used by these people. Invite students to identify trades or activities in which these "simple machines" are used.

3. Create a story about two pirates--Barney and Pete--who are trying to get buried treasure out of the sand. Story shows how they are aided in their task by using levers and inclined planes. Have story end with them prying open chest and finding unexpected treasure!!

   After broadcast, invite students to draw or act out the story and identify those times when the lever is used, and those times when the inclined plane is used.

It is much easier for the script writer to keep the purpose and objectives clearly in mind while developing the treatment, if they are written side by side. It is often useful in determining the ideal format to look at

the objectives at the same time--there are certain treatments which just do not lend themselves to a clear explanation of the objectives.

Which of the three treatments suggested above would you be most inclined to choose to meet the objectives as outlined for a Grade 2 (Standard 2) class? Why?

PURPOSE AND OBJECTIVES

What is the difference?

The purpose of the program indicates just what it is that the program is going to demonstrate. In the case above, the program is meant to show how levers and inclined planes can be used to assist humans in moving loads.

The objectives represent the measurable change in pupil behavior or action as a result of being exposed to the program. If a pre-test showed that the audience for this program did not understand the uses of a lever or an inclined plane before the broadcast, then the objectives that would be measured in a post-test would be the changes that would occur in their understanding and behavior in relation to levers and inclined planes <u>after</u> the program.

EVALUATION

It is important that the method of testing the measurable objectives be determined in the initial stages of program planning and script development. It is advisable, therefore, for the script writer to be very aware of the methods of formative evaluation that will be used, so that scripts and programs can be presented in a manner that will allow the evaluation process to be implemented smoothly and effectively.

This is not to say that the method of evaluation should <u>determine</u> the development of scripts, but the type of formative evaluation being used may have some bearing on the physical presentation and format of the final script. For example, in the sample script included in this paper, you will see that a column has been left on the right hand side of each page, into which script writers have been asked to make suggestions for inclusion in the teacher's guide, and to enter comments and questions for classroom observers. This method was initiated as an aid for assisting the evaluators to cover points that the writers and content specialists were particularly anxious to have covered.

MODELING

Modeling is a most important part of the instructional process. It is through modeling that pupils first become aware of how the language pattern is constructed and how it is used.

In creating models for instructional purposes, it is helpful to remember the following points:

- Always work from the known to the unknown. When introducing a new pattern, be sure that it is incorporated into a linguistic environment already known to the pupils, and that it uses vocabulary with which they are already familiar (except for new words or phrases that are part of the pattern being modeled).
  To accomplish this, it is helpful to have regular characters in an established "locale" through whom most of the modeling is done.

- Always begin by attracting the learner's attention to the modeling. This can be done with a direct speech, such as "Today, we are going to learn about . . .," or it can be done with a musical or sound effect cue, or by the voice of a character who is reserved for instructional modeling. It is helpful for pupils to be alerted to the fact that some formal learning is about to take place.

- Modeling should always be

  relevant: pupils should be able to see how the pattern can be used in their own speech and their own lives.

  clear: avoid losing the pattern in a lot of extraneous "entertainment."

  repeated: repeat a sufficient number of times, and in a variety of ways to enable the pupils to have a number of opportunities to grasp it.

  related: relate to something already known. If there is no known reference point onto which the modeling is built, it may not be understood at all.

- Modeling should be presented in small amounts and immediately followed by practice. If the material being modeled is complex and requires considerable modeling, it is better to break it up into smaller sections of modeling plus practice, again modeling plus practice, etc. The younger the student, the more important this rule.

REINFORCEMENT

In instructional programs, it is essential that new concepts be reinforced after initial teaching. This can be done by a direct and simple summary at the end of the program (for a one time program).

The Radio Language Arts series provides for Short Term Maintenance of initial teaching segments for three weeks after the initial segments have been completed, and allows for Long Term maintenance to be given six weeks after the initial teaching segments have been completed. Writers should refer to the lesson chart for each term to ascertain how these segments are allocated. Where possible maintenance segments should not be a direct repeat of the initial teaching segment--the aim of the maintenance segments being to expose pupils to the use of the concept in a wider and more natural variety of uses.

THE PROGRAM FORMAT

The next page shows the program format that we have decided upon for the first year programs of English in Action. This format allows for a balance of Initial Teaching Segments, Short Term Maintenance, Long Term Maintenance, Specials, Activities, and a standard open and close.

Earlier experimentation showed that without a definite format, programs were apt to become fragmented and unbalanced, and that it was impossible to have adequate control over the balance of initial teaching segments and maintenance segments. The specified times make it possible for the programs to be more accurately timed in the scripting stage and thus obviate unnecessary amounts of post editing--for which the time schedule simply does not allow.

RADIO LANGUAGE ARTS PROJECT

English in Action — Lesson_____

Standard One — Script Time:____

CONTENTS

Page(s)	Seg.	Type	Scheme Code	CONTENT	Seg. No.	Seg. Time	Running Time
	A	E		Standard Opening		1:15	1:15
	B	S T M		Serial		2:50	4:05
	C	I				2:30	6:35
	D	R				1:00	7:35
	E	L T				2:00	9:35
	F	S T M				1:00	10:35
	G	I				2:30	13:05
	H	M		Special		2:50	15:55
	I	I				2:30	18:25
	J	R or M				1:00	19:25
	K	I				2:30	21:55
	L	E				:35	22:30
	M	I				2:30	25:00
	N	E				:35	25:35
	O	L T M				2:00	27:35
	P	E		Standard Close		:55	28:30

NEW VOCABULARY
_____
_____
_____

SUGGESTED CUTS
_____
_____
_____

SUGGESTED ADDITIONS
_____
_____
_____

CAST
( ) Juma
( ) Rosa
( ) Chege
( ) Akinyi
( ) Mulwa
( ) Olinga
( )_____
( )_____
( )_____

APPROVAL
Congreuence
Production
Final

REVIEWER
_____
_____
_____

DATE
_____
_____
_____

Comments on reverse

WRITING THE PROGRAM SEGMENTS

(Some suggestions for approaching the creation of a segment or a whole program. The same suggestions can be used by a producer or a writer.)

1. Consider the overall objectives of the "frame." (The frame includes the linguistic content--language structure, vocabulary, reading activity, etc.)

2. Be aware of the number of designated segments for teaching the frame. From this you can space the teaching of the material effectively across the segments.

3. Brainstorm, alone or with others. From brainstorming you can gain ideas for the presentation of the objectives of the frame. As you consider the ideas before you, remember:

   The age and experience of your audience

   The need for audience involvement

   The need to continue to use previously introduced patterns and vocabulary.

4. Write a draft plan of the scheme for the whole frame or program, and check your draft against the objectives of the frame and against the balance with other initial teaching segments that will be included in the same programs.

5. Write your first draft of individual segments.

6. Review and correct first draft.

7. Check time.

8. Check your scripts against the script checklist.

SCRIPT CHECK LIST

1. Objectives specified and met.

2. Maintenance of previous patterns and vocabulary. (You should state what patterns and vocabulary have been consciously drawn from previous patterns.)

3. Suitability to medium. (Be sure that what your script does suits the medium of radio.)

4. Audience suitability and involvement. (There should never be a teaching segment that does not involve the audience. That means that no segment should be purely a modeling segment.) A story involves the audience as listeners, but a teaching segment requires involvement.

5. Reality and suitability to "character." Be sure that what you are having the characters do is believable and suits the personality of that particular character. If you wish to establish certain characteristics for Rosa and Juma, Akinyi, and Chege (and it is recommended that you do), please notify other script writers of what you are planning, so all can maintain the same characteristics.

6. Audience interest. Be aware of the importance of maintaining the interest of your audience, which is partly met by adhering to 5, and to 7.

7. Variety. This does not mean that every segment of every day has to be vastly different, but bear in mind that variety always makes for interest, if it is properly used. (Try to look for ways of varying the Boy No. 1 , Girl No.1 treatment used in early first year lessons.

8. Script checked for accuracy; timed very carefully; underlined where emphasis is needed.

9. New vocabulary recorded in appropriate place, either ticked (when used in segment) or numbered (when used in a script).

10. Particular information given to appropriate person, i.e. other script writers, methodologist, producer, etc.

SCRIPT FORMAT - ENGLISH IN ACTION

Every member of the professional team and the secretarial/clerical staff is responsible for following these guidelines to the letter. With so many people involved in the preparation of each script, it is essential that we maintain conformity of presentation.

Segment Headers

Pages have been printed with the information required at the top of each script page clearly indicated. These pages must be used for every segment written--formal or informal. All information to the right of the vertical line of the header will be completed by the final script writer when the segment is inserted into a script. All information to the left of the vertical line must be completed by the segment writer.

"Writer" should indicate the writer's name. "Date" should be the date on which the first draft of the segment is written.

"SCHEME CODE" should indicate the instructional objective, using the Scheme code (version number/frame number/objective number/patterns.)

"CONTENT" should include a brief, clear description--in words--of the pattern or other content. (For example, GOOD MORNING SONG; "He/she is ...ing").

"NEW VOCAB" should list any vocabulary words which are being taught in this segment. These words should be listed the first time they are introduced and

for every segment in which they are being taught, until pupil mastery is assumed.

"TYPE" should indicate one of the four categories, as follows:

R. Readiness involves preparation for an anticipated series of initial teaching segments or for the introduction of vocabulary, language patterns, or usages that will be needed in later initial teaching segments. A readiness segment may be either formal or informal (but is more likely to be informal). Since no instructional objective is to be measured in a readiness segment, it is not designed to be tested. Nevertheless, the content/objective section in the page header should indicate what objective is being anticipated by the readiness.

I. Initial teaching segments involve instructional objectives or vocabulary words that are to be measured. When the segment series has been completed, we expect that 80% of all pupils will have mastered the content involved. We should be able to evaluate this mastery in a weekly achievement test.

M. Maintenance means a revision of patterns or vocabulary which has been previously taught in the programs, through Initial teaching segments. Maintenance segments can be formal or informal and can be evaluated. A maintenance header should always indicate what frames and objectives are being maintained, and the number in the maintenance sequence (that is how many times something has been presented in a maintenance form).

Short term maintenance segments are those which will continue the maintenance of an initial teaching segment for three weeks after the initial teaching segments are completed; long term maintenance will be for segments that were taught more than three weeks earlier.

E. Enhancement. This stands for those segments of the script that are frequently repeated--such as the opening and closing songs. These will not be subject to formal evaluation.

"SEGMENT" is the number of the segment and the total number of segments in the series in which it falls.

"TIME" is for the time as measured by the segment writer and should correspond exactly with the times listed on the program format.

"PAGE" should show the page number in the segment and the total number of pages in the segment.

The upper right hand corner of the page will be used to record the program number, the segment number, and the number of the script page.

Special Script Instruction

PLEASE NOTE AND REMEMBER THE FOLLOWING SPECIAL INSTRUCTIONS FOR SCRIPT PRESENTATION

1. Pauses should be indicated as follows:

   PPR 3 (Do not write Secs or use -)
   PTR 3

2. Where a longer pause is needed for the teacher to give instructions to the children, you should use the DRUM AND RING MUSIC, thus:

   FX DRUM AND RING MUSIC 10 (Or whatever time is required)

   Where time is needed for children to come to the front of the class, you should indicate TRAVEL MUSIC thus:

   FX TRAVEL MUSIC 10 (or whatever time is needed)

3. The Up and Down whistle are used only when children are required to stand in their places:

   FX UP WHISTLE 4

   FX DOWN WHISTLE 4

   (Note: the whistle is not used when children in front of the class are asked to return to their places--in that case, use TRAVEL MUSIC)

4. When wanting to speak to the teacher, or ask the teacher to give instructions, use the word "Teacher" only once - e.g.

   "Teacher, ask the children to open their books at page 14."

5. Script writers should underline words that are key teaching words in a segment. The actors have been trained to understand that these words will not be given undue emphasis, but will be enunciated particularly clearly for the first few segments in a frame. Stop underlining the key words after the first segment or two.

6. Be sure all pages you hand in are accurately numbered and that headers are accurately and clearly filled in.

7. Use the right hand column of the script page to indicate notes for observers, or for teachers' notes. Use (T) for teachers' notes; (O) for observers, and (F) to indicate a suggested follow-up activity.

8. Time all scripts extremely carefully. Listen to the programs regularly to acquaint yourself with the usual timing and pacing employed in the studio production.

9. Check your work thoroughly. Proof the final draft (after typing) equally carefully. Watch very carefully for typos, punctuation,

pauses in the right places. (Be sure that pauses are at the bottom of the page following a speech, and not transferred to the top of the next page.) Be sure all lines are numbered correctly. The writer is responsible for ensuring that clean copy is delivered to the studio.

10. Do not scribble out or write over page numbers or segment letters from one program to another. Use either "White Out" or a paste-over label. This avoids confusion and makes scripts easier to read and copy.

11. Make alterations to speeches and page numbers with typewriter whenever possible. If pen must be used, it must be black pen and pressure must be exerted while writing, to make the copies clear.

Script Punctuation

PLEASE PAY PARTICULAR ATTENTION TO THE FOLLOWING POINTS

- Use the following format when giving instructions to children

  JUMA Children, say, "His shirt is red."

  or

  JUMA Children, ask, "Is her dress green?"

  Note the use of question mark, full stop, commas, and quotation marks. These should always be used, and used correctly in script presentation.

- There is no need to use ..... to indicate pauses. The actors are trained to use suitable natural pauses according to punctuation. Where a specific pause is needed for a good reason, it should be marked thus: (PAUSE 2) or whatever number of seconds is required for the pause. Note that this is only where a pause is required in the middle of a speech. For pupil or teacher response, the usual PPR or PTR should be used.

- CAPITAL LETTERS are used to indicate the name of the character speaking; FX and MUSIC indications; and for PPR and PTR. Also for (PAUSE). They are not necessary in any other places.

- Boy No. 1 and Girl No. 1 should be written as they are here.

- Be careful to use the comma correctly in a sentence such as

  Boy No. 1, look at the blackboard.

- Be careful that you use full stops wherever they are needed. If a full stop is not clear in a hand-written script, we cannot expect the typists to know that it should be there.

- The typists will type what we give them. Therefore, whatever is presented for them to type, must be legible, correct and clean. A lot of crossing out and re-writing is very hard to read and makes the typists' job twice as hard. BE CONSIDERATE.

Script Cover Sheet

The cover sheet for each script will be completed by the script writer (who will not, however, complete the Approval section). The script writer will fill in the Lesson number, the script time, and the talent required.

The information in the Content section (except for the script page number and the segment numbers/letters) will be taken directly from the individual segment writers. This must, however, be accurate when it comes from the segment writers. The entire content description, including the Scheme code and the word description should be entered the first time a given objective is taught in a script. If the same objective/pattern is used subsequently, in the same script, and there is a Scheme code for it, the Scheme code alone may be written, without repeating the whole word description.

New vocabulary is entered as necessary, and the time for each segment is placed in the far right hand column of the cover sheet.

Review

During the script review process, comments on the script should be written on the back side of the cover sheet. These comments are for use by team members only, not by actors.

The actors' scripts will carry a different front page, with standard instructions for actors, and with room for any "Special Instructions" that pertain to a particular script or actor.

SCRIPT NUMBER 76, ENGLISH IN ACTION

The following script is a sample script from the Radio Language Arts Project. It is lesson 76 of the first year broadcast approximately 15 weeks after the beginning of the school year. It is the actual script presented to the studio production team, including the actors.

PROGRAM NUMBER 76

Please read through the entire script carefully before production day.

Underline all your speeches, and/or all sound effects for which you will be responsible.

Read the header' at the top of each page, so that you will understand what is being taught in each segment of the program.

Note any special instructions for this program.

Make note of any questions you have on the relevant page.

Come to rehearsal on time.

NOTE: An actor will lose 2% of the monthly 10% performance bonus for every session at which he or she fails to meet all of these responsibilities.

SPECIAL INSTRUCTIONS:

Writer: Late: Mar. 17, 1982

Scheme Code:
Content/Obj. St/OP

New Vocab:

Type: ( )R ( )I ( )LTM ( )STM (✓)E

Segment: 1 of 1 Time: 1:15

Page: 1 of 2

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: A

Page: 1 of 52

1. THEME MUSIC - 10 SECS - FADE

2. JUMA: You are listening to ENGLISH IN ACTION, Lesson 76, Standard One, produced by the Radio Language Arts Project at the Kenya Institute of Education.

3. THEME MUSIC - TO END

4. JUMA: Good morning, Children.

5. PPR - 3

6. ROSA: Good morning, Children.

7. PPR - 3

8. MUSIC - INTRO TO GOOD MORNING SONG

9. JUMA: Children..... Sing with us!

10. ROSA AND JUMA: (SINGING)

GOOD MORNING...GOOD MORNING...HOW ARE YOU?

GOOD MORNING...GOOD MORNING...HOW DO YOU DO?

GOOD MORNING...GOOD MORNING...HOW ARE YOU?

GOOD MORNING...GOOD MORNING...HOW DO YOU DO?

Writer: Date: Mar. 17, 1982

Scheme Code:
Content/Obj. St/OP

New Vocab:

Type: ( )R ( )I ( )LTM ( )STM (✓)E

Segment: 1 of 1 Time: 1:15

Page: 2 of 2

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: A

Page: 2 of 52

1. MUSIC - CLEAN FINISH TO ABOVE

2. ROSA AND JUMA: Good morning!!!

Writer: Brooke Date: Mar. 15, 1982

Scheme Code:
Content/Obj. C/14 C/15 C/18 C/21 C/22

New Vocab: serial washing

Type: ( )R ( )I ( )LTM (✓)STM ( )E

Segment: 1 of 5 Time: 2:50 w/ themes

Page: 1 of 5

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: 8

Page: 3 of 52

1. SERIAL THEME INTRO - 10

2. FX - RUNNING WATER INTO BUCKET, CLOTHES SLOSHED INTO WATER, BEGIN VOICE BELOW, HOLD CLOTHES WASHING UNDER LINE 3, THEN UP AND OUT

3. JUMA: (SINGING)

WASHING MY SHIRT

I'M WASHING MY SHIRT

WASHING MY SHIRT

I'M WASHING MY SHIRT

4. FX - RUNNING WATER INTO BUCKET, CLOTHES SLOSHED INTO WATER, BEGIN VOICE BELOW, HOLD CLOTHES WASHING UNDER LINE 5, THEN UP AND OUT

0. How well does this segment hold the children attention?

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R ( )I ( )LTM (✓)STM ( )E

Segment: 1 of 5 Time: 2:50

Page: 1 of 5

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: B

Page: 4 of 52

1. ROSA: (SINGING)
WASHING MY DRESS
I'M WASHING MY DRESS
WASHING MY DRESS
I'M WASHING MY DRESS

2. FX - SPLASHING UP AND DOWN IN WATER - 4

3. JUMA: Look, Rosa. Here comes Chege.

4. FX - XYLOPHONE SWEEP INTRODUCING CHEGE'S ARRIVAL-3

5. ROSA: Hallo, Chege.

6. CHEGE: Hallo!

7. JUMA: Chege, what are you doing?

8 CHEGE: I'm looking for Mambi.

9. ROSA: She's not here today.

10. CHEGE: What are you doing?

11. JUMA: I'm washing my skirt.

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R ( )I ( )LTM (✓)STM ( )E

Segment: 1 of 5 Time: 2:50

Page: 3 of 5

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: B

Page: 5 of 52

1. ROSA: I'm washing my dress.

2. CHEGE: Children, what is Juma doing?

3. PPR - 4

4. CHEGE: Juma is washing his shirt. What is Rosa doing?

5. PPR - 4

6. CHEGE: Rosa is washing her dress.

7. ROSA: What colour is my dress?

8. JUMA: Is your dress green?

9. ROSA: No.

10. CHEGE: Is your dress red?

11. ROSA: No, it's not red.

12. JUMA: Is your dress blue?

13. ROSA: No! My dress is not blue.

14. CHEGE: Is your dress yellow?

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R ( )I ( )LTM (✓)STM ( )E

Segment: 1 of 5 Time: 2:50

Page: 4 of 5

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: B

Page: 6 of 52

1. ROSA: No.

2. JUMA: Children, ask Rosa, "What colour is your dress?"

3. PPR - 4

4. ROSA: My dress is brown.

5. CHEGE: Children, what color is Rosa's dress?

6. PPR - 4

7. JUMA: Rosa's dress is brown.

8. ROSA: Chege, do you like brown?

9. CHEGE: Yes. Today, I like brown.

10. ROSA: Juma, do you like brown?

11. JUMA: No, I don't like brown.

12. ROSA: Chege likes brown. Juma doesn't like brown.
Children, do you like brown?

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R ( )I ( )LTM (✓)STM ( )E

Segment: 1 of 5 Time: 2:50

Page: 5 of 5

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: B

Page: 7 of 52

1. PPR - 3

2. FX - SPLASHING UP AND DOWN IN WATER - 4

3. ROSA: (SINGING)
WASHING MY DRESS
I'M WASHING MY DRESS

4. EX SPLASHING UP AND DOWN IN WATER - 4

5. JUMA: (SINGING)
WASHING MY SHIRT
I'M WASHING MY SHIRT

6. CHEGE: I'm going to look for Mumbi.

7. JUMA AND ROSA: Goodbye, Chege.

8. CHEGE: Goodbye!

9. SERIAL THEME TO END

Writer: Mwitungu Date: Feb. 23, 1982

Scheme Code: C/25/1/A,B,C,D,E
Content/Obj. Juma's house is big. Is Juma's house big?

New Vocab:

Type: ( )R (✓)I ( )LTM ( )STM ( )E

Segment: 3 of 9 Time: 2:30

Page: 1 of 3

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: C

Page: 8 of 52

1. JUMA: A big bottle,
   A little bottle
   Juma's bottle is big.
   Rosa's bottle is little.
   Children, is Juma's bottle big?

2. PPR - 4

3. JUMA: Yes, it is. Again.

4. PPR - 4

5. ROSA: A big stone,
   A little stone.
   My stone is big.
   Juma's stone is little.
   Children, is Juma's stone big?

6. PPR - 4

7. ROSA: No, it isn't. Again.

8. PPR - 4

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R (✓)I ( )LTM ( )STM ( )E

Segment: 3 of 9 Time: 2:30

Page: 2 of 3

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 74

Segment: C

Page: 9 of 52

1.	JUMA:	My book is little. Rosa's book is big? Children, is Rosa's book little?	
2.	PPR - 4		
3.	JUMA:	No, it isn't. Again.	T. Big and little pairs of bottle stones, books, balls, pencils.
4.	PPR - 4		
5.	ROSA:	Juma's ball is big. Rosa's ball is little. Children, is Juma's ball little?	T. Show these objects to the children as Juma, Rosa and the children mention them.
6.	PPR - 4		
7.	ROSA:	No, it isn't. Again.	T. Pick each object when Juma and Rosa mention it and put it on the table when they say "On the table."
8.	PPR - 4		
9.	JUMA:	My pencil is little. Rosa's pencil is big. Is Rosa's pencil little?	

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R (✓)I ( )LTM ( )STM ( )E

Segment: 3 of 9 Time: 2:30

Page: 3 of 3

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: C

Page: 10 of 52

1. PPR - 4

2. JUMA: Teacher, ask the children to look at the objects you show them and listen to us.

3. FX - DRUM AND RING MUSC 10

4. ROSA: Children, listen.

5. JUMA: A big bottle,

A little bottle,

One big, and one little bottle on the table.

One big stone,

One little stone,

One big, and one little stone on the table.

One big book,

One little book,

One big, and one little book on the table.

One big ball,

One little ball; one little, and one big ball, on the table.

Be prepared to show them the objects in the followoing order:
big bottle
little bottle
one big stone
one little stone
one big book
one little book
one big ball
one little ball

F. Show children big and little objects and ask them to describe them as big or little.

Writer: Brooke Date: Mar. 9, 1982

Scheme Code:
Content/Obj. ABC Rhyme

New Vocab:

Type: (✓)R ( )I ( )LTM ( )STM ( )E

Segment: 1 of 1 Time: 1:00

Page: 1 of 2

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: D

Page: 11 of 52

1. LAST LINE OF ALPHABET SONG

2. CHEGE: Children, sing with me.

3. CHEGE: (SINGING)

A B C D E F G H I J K L M

N O P Q R S T U V W X Y Z

4. LAST LINE OF ALPHABET SONG

5. CHEGE: Children, say the ABC's with me.

(CHANTING WITH ENTHUSIASM)

A B C D E

CLAP YOUR HANDS AND SAY WITH ME

6. FX - ONE LOUD CLAP (IN RHYTHM)

7. CHEGE: F G H I J

STAMP YOUR FEET AND YOU CAN SAY

8. FX - ONE LOUD CLAP (IN RHYTHM)

9. CHEGE: K L M N O

CLAP YOUR HANDS AND ON WE GO

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: (✓R ( )I ( )LTM ( )STM ( )E

Segment: 1 of 1 Time: 1:00

Page: 2 of 2

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: D

Page: 12 of 52

1. FX - ONE LOUD CLAP (IN RHYTHM)

2. CHEGE: P Q R S T U

STAMP YOUR FEET WE'RE ALMOST THROUGH

3. FX - ONE LOUD CLAP (IN RHYTHM)

4. CHEGE: V W X Y ZED

THE ABC'S ARE IN MY HEAD!

5. LAST LINE OF ALPHABET SONG AS OUTRO MUSIC

Writer: de Fossard Date: Mar. 5, 1982

Scheme Code:
Content/Obj. C/7/A/1.2
Juma/Rosa is clapping.

New Vocab: sleeping

Type: ( )R ( )I (✓)LTM ( )STM ( )E

Segment: 1 of 2 Time: 2:00

Page: 1 of 4

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: E

Page: 13 of 52

1. FX JUMA CLAPPING HAPPILY - 3 (Hold under to 5)

2. ROSA: Children, what is Juma doing?

3. PPR - 5

4. ROSA: He is clapping. Again.

5. PPR - 3

6. ROSA: Juma likes clapping.

(ROSA STARTS TO SING - 3 (Hold under to 10)

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R ( )I (✓)LTM ( )STM ( )E

Segment: 1 of 2 Time: 2:00

Page: 2 of 4

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: E

Page: 14 of 52

1. JUMA: Rosa is singing.
   She likes singing.
   Children, what is Rosa doing?

2. PPR - 3

3. JUMA: She is singing. Again.

4. PPR - 3

5. FX - CHEGE SNORING - 3 (Hold under to next page, line 3)

6. ROSA: Juma, what is Chege doing? (amused)

7. JUMA: He is sleeping.

8. ROSA: He is sleeping?

9. JUMA: Yes, he is sleeping. Children, say "He is sleeping."

10. PPR - 3

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R ( )I (✓)LTM ( )STM ( )E

Segment: 1 of 2 Time: 2:00

Page: 3 of 4

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: E

Page: 15 of 52

1. ROSA: Children, what is Chege doing?

2. PPR - 3

3. ROSA: He is sleeping. Wake up, Chege.

4. FX CHEGE YAWNS, STRETCHES, WAKES UP

CHEGE COUGHS - 5 (to line 8)

5. JUMA: Children, what is Chege doing?

6. PPR 3-

7. JUMA: He is coughing. Again.

8. PPR 3-

9. ROSA: Good morning, Chege.

10. CHEGE: Good morning, Rosa.

(STARTS TO STAMP FEET-3, continue to 16)

11. ROSA: Chege, what are you doing?

12. CHEGE: I am stamping my feet.

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R ( )I (✓)LTM ( )STM ( )E

Segment: 1 of 2 Time: 2:00

Page: 4 of 4

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: E

Page: 16 of 52

1. ROSA: Children, what is Chege doing?

2. PPR - 3

3. ROSA: He is stamping his feet. Again.

4. PPR - 3

5. FX ROSA SINGING - 3 (Hold under to 4)

6. JUMA: Children, what is Rosa doing?

7. PPR - 3

8. JUMA: She is singing.

9. FX CHEGE SNORING - 3 (Hold under to 9)

10. ROSA: What is Chege doing? (disgusted)

11. PPR - 3

12. ROSA: He is sleeping!!
(loud) Chege, wake up!

13. BRIDGE CYMBAL

Writer: Brooke Date: Mar. 15, 1982

Scheme Code:
Content/Obj.
WEEK DAYS Rhyme/Song

New Vocab:

Type: ( )R ( )I ( )LTM (✓)STM ( )E

Segment: 1 of 1 Time: 1:00

Page: 1 of 2

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: F

Page: 17 of 52

1. XYLOPHONE - LAST LINE OF WEEK DAYS SONG

2. CHEGE: Children, say with me.

WHEN MONDAY COMES I CLAP MY HANDS

T. Children should do things that rhyme says.

3. FX - CLAP CLAP CLAP

4. CHEGE: WHEN TUESDAY COMES I STAND.

O. Do children do above?

5. FX - UP WHISTLE

6. CHEGE: WHEN WEDNESDAY COMES I STAMP MY FEET.

7. FX - STAMP STAMP STAMP

8. CHEGE: WHEN THURSDAY COMES I SIT.

9. FX - DOWN WHISTLE

10. CHEGE: WHEN FRIDAY COMES I CLAP AGAIN.

11. FX - CLAP CLAP CLAP

12. CHEGE: WHEN SATURDAY COMES I WALK AND RUN.

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R ( )I ( )LTM (✓)STM ( )E

Segment: 1 of 1 Time: 1:00

Page: 1 of 2

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: F

Page: 18 of 52

1. FX - WALKING HANDS START WITH WORD "WALK" ABOVE
   CHANGE TO RUNNING HANDS WITH WORD "RUN"

2. CHEGE: WHEN SUNDAY COMES I SING.

3. XYLOPHONE WITH CHEGE SINGING

4. CHEGE: (SINGING)
   THESE ARE THE DAYS OF THE WEEK.

5. CHEGE: Children sing with me.

6. CHEGE: (SINGING)
   MONDAY
   TUESDAY
   WEDNESDA.
   THURSDAY
   FRIDAY
   SATURDAY
   SUNDAY
   THESE ARE THE DAYS OF THE WEEK

3. XYLOPHONE OF LAST LINE AS OUTRO

Writer: Msitunqu Date: Feb. 28, 1982

Scheme Code:
Content/Obj. C/24/CD

New Vocab:

Type: ( )R (✓)I ( )LTM ( )STM ( )E

Segment: 7 of 9 Time: 2:29

Page: 1 of 4

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: G

Page: 19 of 52

1.	JUMA:	Here's a red book,	T. Select Boys 1-3, Girls 1-3.
2.		here's a yellow book.	
		Akinyi, which one do you like?	
3.	AKINYI:	I like the red one.	
4.	JUMA:	Which one do you like?	
5.	AKINYI:	The red one.	
6.	JUMA:	Boy 1, which one do you like?	
7.		PPR - 4	
8.	JUMA:	Which one do you like?	
9.		PPR - 4	
10.	ROSA:	Here's a red pen,	
		here's a blue pen.	
		Juma, which one do you like?	T. Help pupils tell us the colour of the book and pen they like.

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R (✓)I ( )LTM ( )STM ( )E

Segment: 7 of 9 Time: 2:29

Page: 2 of 4

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: G

Page: 20 of 52

1. JUMA: I like the blue one.

2. ROSA: Which one do you like?

3. JUMA: The blue one.

4. ROSA: Girl 1, which one do you like?

5. PPR - 4

6. ROSA: Which one do you like?

7. PPR - 4

8. JUMA: Here's a green book,
here's a red book.
Rosa, which one do you like?

9. ROSA: I like the green one.

10. JUMA: Which one do you like?

11. ROSA: The green one.

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R (✓)I ( )LTM ( )STM ( )E

Segment: 7 of 9 Time: 2:29

Page: 3 of 4

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: G

Page: 21 of 52

1. ROSA: Boy 2, which one do you like?

2. PPR - 4

3. ROSA: Which one do you like?

4. PPR - 4

5. ROSA: Here's a yellow book,
here's a red book.
Chege, which one do you like?

6. CHEGE: I like the yellow one.

7. ROSA: Which one do you like?

8. CHEGE: The yellow one.

9. ROSA: Girl 2, which one do you like?

10. PPR - 4

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R (✓)I ( )LTM ( )STM ( )E

Segment: 7 of 9 Time: 2:29

Page: 4 of 4

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: G

Page: 22 of 52

1. ROSA: Which one do you like?

2. PPR - 4

3. JUMA: I like the blue one,
Rosa likes the green one.
Akinyi likes the red one,
Chege likes the yellow one.

4. JUMA: Boy 3, which one do you like?

5. PPR - 4

6. ROSA: Girl 3, which one do you like?

7. PPR - 4

8. JUMA: Boy 3, which one do you like?

9. PPR - 4

10. ROSA: Girl 3, which one do you like?

11. PPR - 4

O. Do they respond?

T. Encourage them to respond.

Writer: Brooke Date: Mar. 18, 1982

Scheme Code:
Content/Obj. C3, 1, 10, 12, Numbers, ABC

New Vocab:

Type: ( )R ( )I ( )LTM (✓)STM ( )E

Segment: 1 of 1 Time: 2:50

Page: 1 of 5

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: G

Page: 23 of 52

1 DAILY SPECIAL THEME - 10

2. JUMA: Children, it's Music Day.

3. ROSA: Let's sing!

4. LAST LINE OF STAND/SIT SONG AS INTRO

5. JUMA: Children, sing.

6. JUMA AND ROSA: (SINGING SLIGHTLY FAST)

STAND UP clapclap SIT DOWN clapclap

STAND UP clapclap SIT DOWN clapclap

STAND UP clapclap SIT DOWN clapclap

STAND UP clapclap SIT DOWN clapclap

7. JUMA: Faster

8. ROSA AND JUMA: (SINGING FAST)

STAND UP clapclap SIT DOWN clapclap

STAND UP clapclap SIT DOWN clapclap

STAND UP clapclap SIT DOWN clapclap

STAND UP clapclap SIT DOWN clapclap

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R ( )I ( )LTM (✓)STM ( )E

Segment: 1 of 1 Time: 2:50

Page: 2 of 5

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: G

Page: 24 of 52

1. MUSIC ABOVE ENDS

2. ROSA: What are we singing today?

3. LAST LINE OF THIS/THAT SONG AS INTRO

4. JUMA: (SINGING)
THIS...THIS AND THAT
THIS AND THAT
THIS...THIS AND THAT
THIS AND THAT!

5. REPEAT LAST LINE OF SONG AS GUITAR TRANSITION

6. ROSA: Children, sing with me.

7. ROSA: (SINGING)
THIS...THIS AND THAT
THIS AND THAT
THIS...THIS AND THAT
THIS AND THAT!

8. REPEAT LAST LINE OF THIS AND THAT SONG

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R ( )I ( )LTM (✓)STM ( )E

Segment: 1 of 1 Time: 2:50

Page: 3 of 5

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: 6

Page: 25 of 52

1. ROSA: Juma, where is Chege? I want to sing the Alphabet Song.

2. LAST LINE OF WHERE IS HE SONG

3. ROSA: (SINGING)
WHERE IS CHEGE?
WHERE IS CHEGE?
WHERE IS HE?
WHERE IS HE?

4. LAST LINE OF ALPHABET SONG ANNOUNCING CHEGE

5. CHEGE: (SINGING)
HERE IS CHEGE
HERE IS CHEGE
HERE I AM
HERE I AM

6. ROSA: Chege, let's sing the Alphabet Song.

7. CHEGE: All right.

8. LAST LINE OF ALPHABET SONG

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R ( )I ( )LTM (✓)STM ( )E

Segment: 1 of 1 Time: 2:50

Page: 4 of 5

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: G

Page: 26 of 52

1. CHEGE: Children, sing.

2. CHEGE AND ROSA: (SINGING)

A B C D E F G H I J K L M

N O P Q R S T U V W X Y Z

3. LAST LINE OF ALPHABET SONG REPEATED,

PAUSE, LAST LINE OF TEN LITTLE FINGERS SONG

4. JUMA: Children, sing!

5. JUMA: (SINGING)

ONE LITTLE, TWO LITTLE, THREE LITTLE FINGERS

FOUR LITTLE, FIVE LITTLE, SIX LITTLE FINGERS

SEVEN LITTLE, EIGHT LITTLE, NINE LITTLE FINGERS

TEN LITTLE FINGERS HERE

6. LAST LINE OF TEN LITTLE FINGERS SONG REPEATED,

PAUSE, LAST LINE OF PUT YOUR HANDS UP/DOWN SONG

7. ROSA: Sing!

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R ( )I ( )LTM (✓)STM ( )E

Segment: 1 of 1 Time: 2:50

Page: 4 of 5

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: G

Page: 27 of 52

1. ROSA: (SINGING)

PUT YOUR HANDS UP

PUT YOUR HANDS DOWN

PUT YOUR HANDS UP

PUT YOUR HANDS DOWN

PUT YOUR HANDS UP

PUT YOUR HANDS DOWN

PUT YOUR HANDS UP AND DOWN

2. REPEAT LAST LINE OF UP/DOWN SONG

3. DAILY SPECIAL BRIDGE TO END 10

Writer :

Date :

Scheme Code
Content/ Obj.

New Vocab :

Type : ( ) R ( ) I ( ) LTM ( ) STM ( ) E

Segment : of Time :

Page of

RLAP

ENGLISH IN ACTION

Standard One

Lesson : 76

Segment : H

Page : 27A of 52

Segment H is a repeat of the story that has already been recorded for program 70.

Writer: Cutler Date: Feb. 16, 1982

Scheme Code:
Content/Obj. Matches spoken sentences with pictures

New Vocab:

Type: ( )R (X)I ( )LTM ( )STM ( )E

Segment: 1 of 3 Time: 2:30

Page: 1 of 4

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: I

Page: 28 of 52

1. JUMA: Children, look at your papers.

2. PPR - 3

3. JUMA: Put your fingers on Picture 1.

4. PPR - 6

5. JUMA: The man is sitting. Children, say, "The man is sitting."

T.
1. Give out papers before the broadcast

2. Help children point at right picture

1. Man sitting	2. Man walking
3. Cow eating	4. Cow standing

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R (LYI ( )LTM ( )STM ( )E

Segment: 1 of 3 Time: 2:30

Page: 2 of 4

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: I

Page: 29 of 52

1 PPR - 4

2. JUMA: The man is sitting. Again.

3. PPR - 4

4. JUMA: Put your fingers on Picture 2.

5. PPR -5

6. JUMA: The man is walking. Children, say,
"The man is walking."

7. PPR - 4

8. JUMA: The man is walking. Again.

9. PPR - 4

10. JUMA: Put your fingers on Picture 3.

11. PPR - 3

12. JUMA: The cow is eating. Children, say,
"The cow is eating."

5. Boy kicking	6. Boy carrying

Pictures of action

Underlined words to be printed under pictures.

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R (✓)I ( )LTM ( )STM ( )E

Segment: 1 of 3 Time: 2:30

Page: 3 of 4

RLAP

ENGLISH I / ACTION

Standard One

Lesson: 76

Segment: I

Page: 30 of 52

1. PPR - 4

2. JUMA: The cow is eating. Again.

3. PPR - 4

4. JUMA: Put your fingers on Picture 4.

5. PPR - 3

6. JUMA: The cow is standing. Children, say,
"The cow is standing."

7. PPR - 4

8. JUMA: The cow is standing. Again.

9. PPR - 4

10. JUMA: Put your fingers on Picture 5.

11. PPR - 3

12. JUMA: The boy is kicking a ball. Say,
"The boy is kicking a ball."

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R (✓)I ( )LTM ( )STM ( )E

Segment: 1 of 3 Time: 2:30

Page: 4 of 4

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: I

Page: 31 of 52

1. PPR - 5

2. JUMA: The boy is kicking a ball. Again.

3. PPR - 5

4. JUMA: Put your fingers on Picture 6.

5. PPR - 3

6. JUMA: The boy is carrying a ball.
Say, "The boy is carrying a ball."

7. PPR - 4

8. JUMA: The boy is carrying a ball. Again.

6. PPR - 4

T. Collect the paper after the broadcast.

Writer: Brooke Date: Mar. 15, 1982

Scheme Code:
Content/Obj. Colours song

New Vocab:

Type: ( )R ( )I ( )LTM (✓)STM ( )E

Segment: 1 of 1 Time: 1:00

Page: 1 of 2

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: J

Page: 32 of 52

1. LAST LINE OF COLOURS SONG AS INTRO

2. CHEGE: Children, stand up.

3. FX - UP WHISTLE

4. BRIEF INTRO TO COLOUR SONG

5. CHEGE: Sing!

6. CHEGE: (SINGING)

THE SKY IS BLUE

THE CLOUD IS WHITE

THE GRASS IS GREEN

THE PATH IS BROWN

HIS HAIR IS BLACK

HER DRESS IS RED

AND THE BACK OF THE BOOK IS YELLOW

7. REPEAT LAST LINE AS TRANSITION

8. CHEGE: Again.

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R ( )I ( )LTM (✓)STM ( )E

Segment: 1 of 1 Time: 1:00

Page: 2 of 2

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: J

Page: 33 of 52

1. CHEGE: (SINGING)

THE SKY IS BLUE

THE SKY IS WHITE

THE GRASS IS GREEN

THE PATH IS BROWN

HIS HAIR IS BLACK

HER DRESS IS RED

AND THE BACK OF THE BOOK IS YELLOW

2. REPEAT LAST LINE AS OUTRO

Writer: Msitungu Date: Feb. 24, 1982

Scheme Code: Content/Obj. C/25/1/ABCD Juma's house is big. Is Juma's house big. yes, it is.

New Vocab: big, little

Type: ( )R (X) ( )LTM ( )STM ( )E

Segment: 4 of 9 Time: 2:34

Page: 1 of 5

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: K

Page: 34 of 52

1.	ROSA:	Children, listen.	T. Point at the various objects as they are mentioned in the chart. Boy 1, a big bottle Boy 2, a little bottle Boy 3, a big stone Boy 4, a little stone Girl 1, a big ball Girl 2, a little ball
2.	JUMA/ ROSA:	One big bottle, One little bottle, One little and one big bottle on the table. One big stone, One little stone, One little and one big stone On the table. One big book, One little book, One little and one big book on the table.	

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R (✓)I ( )LTM ( )STM ( )E

Segment: 4 of 9 Time: 2:34

Page: 2 of 5

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: K

Page: 35 of 52

1. JUMA: Rosa's house is little.
   Rosa, is your house big?

2. ROSA: No, it isn't.

3. JUMA: Children, is Rosa's house big?

4. PPR - 4

5. JUMA: No, it isn't. Again.

6. PPR - 4

7. JUMA: Teacher, ask the four boys and the four girls to come to the front and hold up the objects you gave them--big and little bottles, stones, balls and books. Tell them to speak up when answering questions.

8. FX - TRAVEL MUSIC 15

9. JUMA: Boy 1, is your bottle big?

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R (✓)I ( )LTM ( )STM ( )E

Segment: 4 of 9 Time: 2:34

Page: 3 of 5

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: K

Page: 36 of 52

1. PPR - 3

2. JUMA: Yes, it is. Again.

3. PPR - 3

4. JUMA: Boy 2, is your bottle big?

5. PPR - 3

6. JUMA: No, it isn't. Again.

7. PPR - 3

8. ROSA: Girl 1, is your ball big?

9. PPR - 3

10. ROSA: Yes, it is. Again.

11. PPR - 3

12. ROSA: Girl 2, is your ball big?

13. PPR - 3

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R (LYI ( )LTM ( )STM ( )E

Segment: 4 of 9 Time: 2:34

Page: 4 of 5

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: K

Page: 37 of 52

1. ROSA: No, it isn't. Again.

2. PPR - 3

3. JUMA: Boy 3, is your stone big?

4. PPR - 3

5. JUMA: Yes, it is. Again.

6. PPR - 3

7. JUMA: Boy 4, is your stone big?

8. PPR - 3

9. JUMA: No, it isn't. Again.

10. PPR - 3

11. ROSA: Girl 3, is your book big?

12. PPR - 3

13. ROSA: Yes, it is. Again.

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R (✓I ( )LTM ( )STM ( )E

Segment: 4 of 9 Time: 2:34

Page: 5 of 5

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: K

Page: 38 of 52

1. PPR - 3

2. ROSA: Girl 4, is your book big?

3. PPR - 3

4. ROSA: No, it isn't. Again.

5. PPR - 3

Writer: Brooke Date: Mar. 1, 1982

Scheme Code:
Content/Obj. C19 Left/right activity rhyme

New Vocab:

Type: ( )R ( )I (✓)LTM ( )STM ( )E

Segment: 1 of 1 Time: :30

Page: 1 of 1

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: 4

Page: 38 of 52

1. MUSIC - SHORT DRUM INTRO

2. JUMA: Children...PUT YOUR LEFT HAND UP
PUT YOUR LEFT HAND DOWN
PUT YOUR LEFT HAND UP
SHAKE IT ROUND AND ROUND
PUT YOUR LEFT HAND DOWN

3. SHORT DRUM TRANSITION

4. ROSA: Children...PUT YOUR RIGHT HAND UP
PUT YOUR RIGHT HAND DOWN
PUT YOUR RIGHT HAND UP
SHAKE IT ROUND AND ROUND
PUT YOUR RIGHT HAND DOWN.

Writer: Mwitungu Date: Feb. 18, 1982

Scheme Code:
Content/Obj. C/24/1-2/A-D Which book does Juma like. He likes the yellow one.

New Vocab: colour

Type: ( )R (✓)I ( )LTM ( )STM ( )E

Segment: 8 of 9 Time: 2:30

Page: 1 of 5

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: M

Page: 40 of 52

1. SHORT DRUM FINALE AS BRIDGE

2. ROSA: I like the green book,
Juma likes the blue one,
Chege likes the yellow book,
Akinyi likes the red one.

3. JUMA: Children, say after Rosa: T. Help children to say after Rosa.

4. ROSA: Chege likes the yellow book.

5. PPR - 3

6. ROSA: Akinyi likes the red one.

7. PPR - 3

8. ROSA: Juma likes the blue book.

9. PPR - 3

10. ROSA: Rosa likes the green one.

11. PPR -3

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R (✓I ( )LTM ( )STM ( )E

Segment: 8 of 9 Time: 2:30

Page: 2 of 5

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: M

Page: 41 of 52

1. JUMA: Rosa, which book does Chege like?

2. ROSA: He likes the yellow one.

3. JUMA: Which one does he like?

4. ROSA: The yellow one.

5. JUMA: Children, which book does Chege like?

6. PPR - 4

7. JUMA: Which one does he like?

8. PPR - 3

9. JUMA: The yellow one. Good.

10. ROSA: Chege, which book does Juma like?

11. CHEGE: He likes the blue one.

12. ROSA: Which one does he like?

13. CHEGE: The blue one.

O. Do they respond?

T. Encourage them answer if they find it difficult.

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R (✓)I ( )LTM ( )STM ( )E

Segment: 8 of 9 Time: 2:30

Page: 3 of 5

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: M

Page: 42 of 52

1. ROSA: Children, which book does Juma like?

2. PPR - 4

3. ROSA: Which one does he like?

4. PPR - 3

5. ROSA: He likes the blue one. Good.

6. JUMA: Rosa, which book does Akinyi like?

7. ROSA: She likes the red one.

8. JUMA: Which one does she like?

9. ROSA: The red one.

10. JUMA: Children, which book does Akinyi like?

11. PPR - 4

12. JUMA: The red one. Good.

13. ROSA: Girl 1, which book do you like?

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R (✓)I ( )LTM ( )STM ( )E

Segment: 8 of 9 Time: 2:30

Page: 4 of 5

ELAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: M

Page: 43 of 52

1. PPR - 4

2. ROSA: Which one do you like?

3. PPR - 4

4. JUMA: Boy 1, which book do you like?

5. PPR - 4

6. JUMA: Which one do you like?

7 PPR - 4

8. ROSA: Girl 2, which do you like?

9. PPR - 4

10. ROSA: Which one do you like?

11. PPR - 4

12. JUMA: Boy 2, which book do you like?

13. PPR - 4

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R (✓)I ( )LTM ( )STM ( )E

Segment: 8 of 9 Time: 2:30

Page: 5 of 5

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: M

Page: 44 of 52

1. JUMA: Which book do you like?

2. PPR - 4

Writer: Brooke Date: Mar. 15, 1982

Scheme Code:
Content/Obj. Week Days Song (17c)

New Vocab:

Type: ( )R ( )I ( )LTM (✓)STM ( )E

Segment: 1 of 1 Time: :35

Page: 1 of 2

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: N

Page: 45 of 52

1. LAST LINE OF WEEK DAYS SONG AS INTRO

2. CHEGE: Children, stand up.

3. FX - UP WHISTLE

4. LAST LINE OF WEEK DAYS SONG REPEATED

5. CHEGE: Children, sing.

6. CHEGE: (SINGING)

THESE ARE THE DAYS OF THE WEEK

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

SUNDAY

THESE ARE THE DAYS OF THE WEEK.

7. WEEK DAYS SONG OUTRO

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R ( )I ( )LTM (✓STM ( )E

Segment: 1 of 1 Time: 1:30

Page: 2 of 2

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: N

Page: 46 of 52

1. CHEGE: Children, sit down.

2. FX - DOWN WHISTLE

3. LAST LINE OF WEEK DAYS SONG AS BRIDGE

Writer: de Fossard Date: Mar. 5, 1982

Scheme Code: C/3/1, 2/ABC
Content/Obj. That is Juma. He is a man.
That is Rosa. She is a woman.

New Vocab:

Type: ( )R ( )I (✓)LTM ( )STM ( )E

Segment: 1 of 2 Time: 2:00

Page: 1 of 4

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: 0

Page: 47 of 52

1. FX - CHEGE SINGING (OFF MIKE) - 5 (hold under to 4)

2. ROSA: Listen, Juma. Who is that?

3. JUMA: That is Chege. He is a man.

4. CHEGE: (FADES IN SINGING. THEN STOPS)
Hallo, Rosa. Hallo, Juma.

5. ROSA/ JUMA: Hallo, Chege.

6. FX - MUMBI SINGING (OFF MIKE) - 5 (Hold under to 9)

7. JUMA: Chege, who is that?

8. CHEGE: That is Mumbi. She is a woman.

9. MUMBI: (FADES IN SINGING. THEN STOPS)
Hallo, Rosa; Hallo, Juma; Hallo, Chege.

10. ALL: Hallo, Mumbi.

11. CHEGE: (sings again - 3)

Writer: D te:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R ( )I (✓)LTM ( )STM ( )E

Segment: 1 of 2 Time: 2:00

Page: 2 of 4

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: 0

Page: 48 of 52

1. JUMA: Children, who is that?

2. PPR - 3

3. JUMA: That is Chege. Again.

4. PPR - 3

5. JUMA: Children, is Chege a man?

6. PPR - 3

7. JUMA: Yes, he is a man. Again.

8. PPR - 3

9. MUMBI: (Sings again - 3)

10. ROSA: Children, who is that?

11. PPR - 3

12. ROSA: That is Mumbi. Again.

13. PPR - 3

14. ROSA: Is Mumbi a woman?

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R ( )I (✓)LTM ( )STM ( )E

Segment: 1 of 2 Time: 2:00

Page: 3 of 4

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: 0

Page: 42 of 52

1. PPR - 3

2. ROSA: Yes, she is a woman. Again.

3. PPR - 4

4. JUMA: (singing) my name is Juma;
My name is Juma....

5. CHEGE: Children, who is that?

6. PPR - 3

7. CHEGE: That is Juma. Again.

8. PPR - 3

9. ROSA: (singing) My name is Rosa,
My name is Rosa....

10. MUMBI: Children, who is that?

11. PPR - 3

12 MUMBI: That is Rosa. Again.

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R ( )I (✓)LTM ( )STM ( )E

Segment: 1 of 2 Time: 2;00

Page: 4 of 4

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: 0

Page: 50 of 52

1. PPR - 3

2. MUMBI: Rosa is a woman.

Juma is a man.

Writer: Date: Mar. 16, 1982

Scheme Code:
Content/Obj. Standard Close

New Vocab:

Type: ( )R ( )I ( )LTM ( )STM (✓E

Segment: of Time: :55

Page: 1 of 2

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: P

Page: 51 of 52

1. MUSIC - GOODBYE SONG INTRO

2. ROSA: Juma, it's time for us to go.

3. JUMA: Goodbye, Rosa.

4. ROSA: Goodbye, Juma.

5. MUSIC - GUITAR CHORD TO START GOODBYE SONG

6. ROSA AND JUMA: (SINGING)

GOODBYE...GOODBYE

IT'S TIME FOR US TO GO

GOODBYE...GOODBYE

IT'S TIME FOR US TO GO!

7. MUSIC ENDS CLEAN

8. ROSA AND JUMA: G-O-O-D-B-Y-E!!

9. STANDARD CLOSE THEME - 10 TO ESTABLISH, FADE UNDER

Writer: Date:

Scheme Code:
Content/Obj.

New Vocab:

Type: ( )R ( )I ( )LTM ( )STM (✓)E

Segment: of Time: :55

Page: 2 of 2

RLAP

ENGLISH IN ACTION

Standard One

Lesson: 76

Segment: P

Page: 52 of 52

1. JUMA: You've been listening to ENGLISH IN ACTION, Lesson 76, Standard One, produced by the Radio Language Arts Project at the Kenya Institute of Educcation.

2. THEME UP TO END

END